Among the Opera Standees.

Ways of the Woman Worshipper of Stage Ido's: Backache Discouraged by Music.

and women-particularly women -stand for three hours and longer at a

encircling the lobby and besieging the box office for admissions. It is noticeable that the first-comers seem to be in just as much

from the standees' quarters, the five-dollara-ticket elect from the one-dollar-and-a-

half cosmopolitans, and she is cherishing a





the first. Once past the ticket taker the rush be-

gins, and the invaders who reach the covhappy in the possession of a good, stout support to lean against and an unobstructed view of the stage, they contentedly settle themselves on their two feet for an afternoon's enjoyment.

And that the majority of the standee -even the unlucky ones who don't get anywhere near the sustaining railing and must content themselves with looking

hemselves, there can be no doubt; or why do the same people go over and over

again?
"I feel as if my back was broken," faintly remarked a delicate-looking woman at the close of a "Tannhauser" matinée which lasted nearly four hours.

"Well, I hope you won't try it again," sympathetically returned a friend, who herself looked ready to drop. To her surprise, evidently, as well as the surprise of several bystanders, the quick

"Why, I mean to come next Saturday and the Saturday after that. I never feel a bit tired until the opera is all over."

Until this season, when the ungallant nd much anathematized Fire Department interfered, it was quite customary at the opera house for women to flop down comfortably on the floor between the acts Nothing, of course, could induce a woman who held a place at the rail to run the risk of losing it by going outside to camp on the stairs after the manner of some less fortunate standers. So they solved the problem by dropping down Turkish fashion just where they stood until the curtain went up again. But of late the awful dict has gone forth that no one may sit

noon; stony glares greet the usher reckless enough to make a sound as he threads his way out and in; woe to the man or the woman who unwittingly drops an umbrella or an opera glass.

The suburbanite is there, a host of her, and suburbanites are not so well up in the art of talking and listening at the same time as are the fashionables of New York, nor do they enjoy the exercise so muchat the opera. As a rule the woman willing to go lunchless, as many of them do, in order o reach the opera house in time, willing, too, to stand the livelong afternoon, is there to listen to the music, and for nothing else.

She may, it is true, on occasion serrepprudent forethought was tucked away in her jacket pocket, but she talks music, and music only, and that only between "For goodness' sake, Jennie, do hold that

cracker down; the usher is looking this way," piped a voice the other day just after the curtain went down on a first act. "Well, I don't care if he is; I am just starv-

ing," was Jennie's reply. And she added "Do hold your must up a minute and shu off his view."

To hold a libretto and follow the scor,



"THE COUNTRY MOUSE" AT THE OPERA.

was the opera and Calvé the bright, particular star, and when almost every foot of standing room in the house was stood on, one of this type—a short man—stood wedged in the crowd some distance behind the rail. He listened with rapture, he tried his best to see the stage. Finally, after much peering between hats and under hats, he settled down with his chin resting on the shoulder of the woman in front of him and staved there to the end of the act. In that particular attitude evidently he had a view of the singers and, of course, he thought of nothing else. Nor, apparently, did the woman. It was not until the curtain went up that she seemed to become conscious that a man had his head on her shoulder. When she did find it out if looks could have crushed, the man would have

been ground to powder then and there.

Needless to say, he hurried to another part of the horseshoe as if he had no desire ever to see her again.

Perhaps one of the most interesting sights is the last moment of the opera when the curtain goes down on the final act and women and men, too, grab their belongings and make a plunge for the ends of the stander quarters nearest the stage. The briskness of the plunge depends a good deal on what the opera is and who sings in it.

when, for instance, it has happened that Calvé of Jean d' Reszke was the star of the afternoon the stampede toward the stage was universal, for both artists are

immensely popular with the matinée woman. Now that neither is on this side of the Atlantic, the public has set up other idols and none ever fails to receive an ovation from the standees at a matinée.

As the idols, after the fashion of their kind, emerge from the small door at the

cords where, so far as the average hearing

goes, none exists, and to whom the universe itself is "off the key." To all appearance

these know-it-alls are more often men than women, though the woman is there, too, and they seldom remain in one spot for even one act. They must see the stage and the singers from every point of view. And they do. As a result a surprising number of flaws are discovered in the voice of even the highest priced star, and, singularly enough, the more numerous the flaws the happier this style of critic seems to be. With an almost convincing air he will announce deprecatingly:

"Yes, kames is in fairly good voice to-day; but did you notice that once or twice she was off the key?" or, "De Reszke sang that very well, even if he did flat a bit in the last aria;" and again, "I think Sembrich is a trifle hoarse to-day."

And when by chance one of these self-appointed critics gets any one to agree with him, how he beams!

The lover of music for music's sake among the standees, can almost always be spotted, not so much by an unconditional surrender to the charms of the music as by a remarkable oblivion to aught else—an oblivion which makes the less enthusiastic smile.

One day last spring when "Carmen"



MUSIC STUDENTS POLIOWING THE SCORE. stage side to perambulate across in front of the curtain to the door on the opposite side, their admirers await them at both points with outstretched hands thrust over the brass rail. Sometimes the eager ones get a handshake for their pains—oftener they don't. But shake or no shake,



ALWAYS OFF THE KEY TO HIM

there they stand and crowd and push and wave as long as the little door is open and the idol in view.

"Sembrich shook hands with me!" ecstatically announced a pretty girl who was just leaving the opera house to a friend awaiting her, in a tone which indicated that her cup of bliss was running over.

And behind the scenes the idol had forgotten all about it.

parting at end of term, Oxford men never shake hands.

Men of the same college are never introduced to one another. Theoretically, all men of a college know each other. If they don't, they don't want to.

Introductions are made formally, "Mr. A. of Merton, Mr. B. of Magdalen." They bow, but must not shake hands. Introduction is of vital importance at Oxford. Witness the story of the strong swimmer who stood on the bank of the Isis with tears in his eyes, watching a fellow undergrad drown. He could not plunge in to his rescue because he had not been introduced.

when a freshman joins a college there are many things he must and must not do. He may call upon his brother freshmen and may entertain them at breakfast and lunch and so forth. But during his fresher period his relations with senior men are of the "speak when you're spoken to" sort.

The idea underlying the system is doubt-less, that men should find their friends among those of their own standing. Of course, the second and third year men soon get to know the freshmen. It is done quite formally and, therefore, thoroughly.

When he has been settled in his rooms a day or two, the freshman every time he

day or two, the freshman every time he comes into his sitting room, finds a fresh lot of cards on his table. They have been given to his scout or servant by the senior men, who are then supposed to have called. The freshman then starts in returning the calls. He must do it in person. If his man

caus. He must do it in person. If his man is out, he may not leave a card, he must go on calling till he finds him in.

Afternoon teatime is a favorite hour for this. The freshman takes a cup of tea or a cigarette, stops chatting for fifteen or twenty minutes, and then goes off to do another call. Often a senior man will ask a group of freshmen to call on him after dinner for coffee, at d have a few other senior men to meet them. Fourth year men do not call on freshmen.

to meet them. Fourth year men do not call on freshmen.

Then the freshmen find themselves invited to a series of breakfasts or lunches by second and third year men, especially the former. Sometimes several second or third year men acting as combined hosts will breakfast the year's freshmen all at once, or if they be too many for that in two or three-lots.

From the outset, too, the senior rowing men, footer men, cricket men and so forth

men, footer men, cricket men and so forth cultivate the freshmen, find out their school record as athletes, and try them in their various departments. In this way it is soon found out what a freshman is good for, and before long he finds himself in his appropriate milieu.

appropriate milieu.

In such matters as those first spoken of Oxford etiquette is unvarying. In other things it shifts. Some years ago an undergraduate, unless, of course, he were wearing cap and gown, would no more have thought of appearing in the streets without a walk-ing stick than without a necktie or collar.

To-day it is just the opposite.

In the walking stick days one seldom saw a tweed cap worn in the streets, one might, indeed, say never. Now one sees more caps than hats. A dozen years ago men invariably wore evening dress to go to the stalls in the theatre. To-day one sees tweeds, even Norfolk jackets

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JOHN H. WOODBURY, D. I

SCOOPING UP FISHES. Lured by a Headlight, They Are Poured on Board in a Steady Stream.

Board in a Steady Stream.

From the Baltimore Herald.

The houseboat Atlantic, built expressly for the purpose of catching fish by drawing them to the net by means of a light, her at the foot of Henry street. The Atlantic hails from Norfolk, Va., and was brought up here to have steam power installed. Her owner and master is Capt. W. E. Cole, the patentee of a unique method of applying the long-known fact that a light attracts fish. Last season the Atlantic operated in the waters near Norfolk, and proved a veritable gold mine to her owner. The novelty of the plan excited the curiosity of the guests at the hotels at Old Point, and Capt. Cole took them out for the night, when they would have a chance to see the Atlantic's strange apparatus at work. As many as fifteen passengers could be taken on these trips, and they paid the running expenses of the boat.

"You see," said Capt. Cole, "the idea of attracting fish by means of a light is nothing new. Stand under a light near the water and you can see for yourself that the fish flock to it. They may retreat from the light, but as soon as they reach the dark they will return again."

To draw the unwary fish to his boat Capt. Cole had a powerful headlight of 4,000-candle power placed in the bow down near the water. Experience has proved that a headlight similar to those used on locomotives is the best suited for the purpose. The past summer Capt. Cole tried a searchlight, but it threw its rays parallel and they lay "like a log on the water."

The headlight spreads the rays over a wedge-shaped surface. All the while the fishing is going on the Atlantic is driven through the water at the rate of four or five miles an hour.

In front of his craft Capt. Cole has another boat which foats the far, or wide, end of a funnel-shaped net. The net he used was 18 feet at the mouth, tapering back to about 2 feet, and 4 feet high. The rear or narrow end of the net is suproved by a stage, which gives a place for the workmen to stand, for the apparatus heeds eyers in high the proving th

two sizes, 50c. and \$1.00 per bottle.

FIND IT OUT YOURSELF.

Why ask a physician to find out whether your Kidneys are diseased? Take a glass tumbler and fill it with urine. If there is a sediment after standing twenty-four hours, your Kidneys are If you have a desire to urinate often, a pain in the back, or if your urine stains linen, you should at once take Dr. David Kennedy's Favorite Remedy, as delay is dangerous. There is no question about its being the best and surest medicine in the world for any and all diseases of the Kidneys, Liver, Bladder, and of the urinary passages, Rheumatism, Dyspep-sia, or constipation of the bowels. It quickly relieves inability to hold urine and the necessity of getting up often dur-ing the night. It stops that scalding pain when passing urine and corrects the bad effects of whiskey and beer. It is sold in Trial bottle free. Apply Hollis M. Barnes Druerls, 86 West Broadway and Cor. Madison Ave. and fulth St., N. Y., or mention Sunday Sun and address Dr. David Kennedy Corporation, Rondous, N. Y.

OUR WOMEN SINGERS ABROAD.

TOU NEED A BISCUIT AT WAGNER

Opera House. On Saturdays the feminine

At almost every matinée, long before the

opera begins, there is a long line of women

standees are out in full force.

THOSE WHO HAVE SUCCEEDED -WHAT FAILURE MEANS.

Miss Fremdstadt and Miss Farrar Now on the Road to Pame in Germany—Others France-Rewards of Careers in Europe -- Achievements of Some Singers

Of all the American girls now singing In Europe none seems to have the promise of such a successful career as Geraldine Farrar, the young woman from Massa-chusetts who has recently become a member of the company at the Royal Opera House in Berlin. None other seems destined to join so soon the ranks of the world's great divas, although it is not yet possi-ble to say that she is certainly predestined

Miss Farrar sang in Berlin last winter in Italian before she became a regular member of the company. In the present season she made her first appearance in German, and Gounod's "Romeo et Juliette," which has not been in the repertoire of the Royal Opera House for years, was revived

for her benefit. Curiously enough, Miss Farrar has delighted the German critics much less since she began to sing in their own language. "Le Traviata" and "Faust," which she gave in Italian, pleased them much better They discovered when she sang German faults in her voice and in her method that they had never spoken of before. But they were compelled to admit that no young singer in recent years had shown such promise of a great career as Miss Farrar.

who is only in the early 20s. She is the daughter of a former baseball player, "Sid" Farrar, and studied in New York with Miss Emma Thursby before she went abroad to continue her lessons in Berlin under Graziano. Miss Farrar sang in New York for Mme. Sembrich, whose répertoire she expects to sing, and in Bostor Mme. Nordica. Both encouraged her.

It is impossible to predict so early in a young girl's studies whether or not she will ever have a great career. That must appear afterward when the voice begins develop under proper instruction, and often is not known until a singer has been on the stage for several years. All that can be said to a young woman is whether or not she has voice enough to make it worth while for her to continue to Both Mmes. Sembrich and Nordica urged Miss Farrar to stick to her work. She is unusually gifted as an actress.

Nearly the utmost that Miss Farrar can lish at the Royal Opera House in

marks a year after a period of five years spent in that institution. But it is not likely that she intends to remain longer than the three years of her present contract. If her progress continues as it has during the last two years, her services will be in demand elsewhere. There is already talk of an appearance at Covent Garden next spring, which is possible by the terms of her contract with the Berlin Opera House.

of her contract with the Berlin Opera House.

In the meantime she is studying in a splendid school for the cultivation of every phase of her profession but that of singing. As she seems to have learned that side of her art well and is not likely to adopt the methods of any of the Germans about her, she seems to be in the right place to prepare herself to be a divu as great as Clara Louise Kellogg, Lillian Nordica, Emma Nevada and Emma Eames, now the most famous of her country women.

Olive Fremdstadt is another American girl who has made her career wholly in Germany and has seemed destined to carry her renown beyond the boundaries of that country, although her first attempt in that direction did not meet with great success. Miss Frendstadt, who has been singing in Germany tor a decade, studied under Lelli Lehmann and has sung the contralto toles at Cologne and Munich. Her success as Brangaene and Ortrud led to her engagements last spring at Covent Garden, but for one reson or acrebon the second of the special contract or the success as contract or the success as the supplies and of the success as Brangaene and Ortrud led to her engagements last spring at Covent Garden, but for one reson or acrebon the success as the success of the success as the success of the such impression as her friends had antici pated. She was not in good voice and a oad cold compelled her to miss several performances. Her friends were disap-pointed to see this first opportunity to make an international reputation mis-

make an international reputation miscarry altogether.

Miss Fremdstadt does not confine herself
to the Wagnerian répertoire, but sings
such contralto and mezzo-soprano rôles
such contralto and mezzo-soprano rôles
as Carmen and Dalila. She has risen steadtly to the head of her profession or she
would not hold a place in the company
at Munich, which aims to collect the best
singers available in Germany. Mme.
Nordica, who sang there in "Tristan und
isolde" with her, was enthusiastic over
Miss Frem Istadt's Brangaene. Covent
Garden is not always to be accepted as
the New York standard, for many singers
who have won triumphs here have failed
to make any impression there, and vice
versa. So Miss Fremdstadt may still
gain the renown outside of Germany that

to make any impression there, and vice versa. So Miss Fremdstadt may still gain the renown outside of Germany that her admirers think she deserves.

Still another American contralto who has made a place for herself in Europe is Edith Walker, who has sung for the last seven years at the Imperial Opera House in Vienna and is a ill the leading contralto there. Frances Saville, who is scarcely to be accounted an American, although she was born in San Francisco, is still the lyric soprano at this theatre. She is an artist of the first rank.

The cable brought the other day the news that Elizabeth Parkinson, an American girl who has been heard of for several years as a promising pupil of the Marchesi classes, had made a triumphant début at the Opéra Comique in "Lakmé." This has been the favorite opera for the American light soprano since Mme. Nevada won her honors in the rôle of the Indian maiden at the Opéra Comique. Only a year ago another American girl was said to have

As a matter of fact not a whisper is toler- is so fine that invariably it discovers disin the same rôle. Since then she has com-pletely dropped out of sight. One of the stars of the Opera Comique

One of the stars of the Opéra Comique was born in this country, although she deserves no more than Frances Saville to be called an American. This is Mary Garden. Miss Garden was born in Illinois of Scotch parents and has spent little time in this country. She has been very successful in Paris, but her case is very different from that of the young women who go to the theatre to sing for a few times. She is a regular member of the company engaged for the season. And she just now occupies the place in the affections of the Parisians held formerly by her friend Sybil Sanderson.

Youne de Treville, Bessie Abbott, Mile Courtenay, who is now singing in New Orleans; Thea Dorré, who travels through

Yvonne de Treville, Bessie Abbott, Mile. Courtenay, who is now singing in New Orleans; Thea Dorré, who travels through Germany; Henrietta Goddard, who is in Italy; Mile. Doria, who was at Brussels but is now singing in the French provincial cities; Marie Tiziano, who last appeared in concert in London; Belle Applegate, whose brother assaulted a Dresden critic who dared to disparage her Carmen; Frances orother assaulted a Dresden critic who dared to disparage her Carmen; Frances Francesachini, and Minnie Tracey, are some of the numerous American women now scattered through Europe. All of them are hoping for something better than their present lot, and it is improbable that one in a hundred will ever achieve it.

"It is against the rules of the Fire De-

demand than ever, and women, young,

or not, there they are by the scores every

Saturday afternoon, and the box office

eccipts from this source are as big as they

This (to the stockholders) satisfactory

condition bears out the assertion of some

opera house habitués that Mr. Grau's stars

are far better appreciated by the standees

than by either the box owners or the holders

of orchestra chairs, and that the standees

are by far the best behaved part of the audi-

partment, madam," says an usher firmly. Therefore the rail position is more in

present lot, and it is improbable in a hundred will ever achieve it. In a hundred will ever achieve it.

The experiences of the women who study abroad are discouraging. It needs only reliable knowledge of what is accomplished by those who succeed in getting on the stage to convince any one how small the reward is in such a case.

The average American singer who makes her first appearance at the Opera Comique in Paris is accounted so lucky by the management that there is no thought of paying her a cent. In most other theatres in France she will be expected to pay for the privilege of singing. If by any possible chance she succeeds in making a very favorable impression, she may be engaged for a season of six months.

One American girl engaged in one of the

of six months.

One American girl engaged in one of the provincial French theatres had a weekly salary of \$30 a week, although she was singing the leading rôles. As it was her first year on the stage, she had to accumulate a wardrobe. How she was to do that and live was a problem that could never have been solved had her family not helped.

One of the most popular singers at a Period.

One of the most popular singers at a Paris opera house a few years ago was an American who had no private means. Although she was one of the stars of this theatre she had to live on the fifth floor of an apartment house distant from the central part of Paris. She had no family to help her and would not allow anybody else to do so. For all her promite the contract of the contract was one of the stars of this theatre she to live on the fifth floor of an apartment is distant from the central part of Paris, had no family to help her and would not wanybody else to do so. For all her ninence in the opera she had to economial the control of t She had no family to help her and would not allow anybody else to do so. For all her prominence in the opera she had to economize almost as strictly as a typewriter girl. Another American girl at the Paris Opéra who was singing leading parts in some of the operas, was getting so small a salary for it that she could scarcely live and provide herself with the needed costumes. Yet for almost ten years rich friends had been paying for this girl's musical education. One American girl who made a reputation for herself in Paris and was classed among the best known, if not the best singers, had a career of about twelve years before she retired. At that time she said that she had never once earned enough money to pay her

expenses and that she would have been bankrupt had her family not helped her.

Still another American singer who held excellent places in France, if not in Paris, was delighted to come here several years ago on a fitmsy contract, which allowed her manager to discharge her whenever he wanted to, because she could earn \$100 a performance to time.

note by note from start to finish while stand-

thusiast a mighty hard thing to do, and yet

behind the brass rail is the place of all others, it seems, where music scores are followed

every regular attendant at the opera

knows, young women in the student stage

on together, and every now and then hur-

riedly jot down certain private marks and

This variety of stander is always brimful

f satisfaction, always pleased, seldom crit-

ical, never hypercritical-she leaves that

to a certain type of her elders: always in

evidence at every performance; whose ear

comments for future reference.

are always the most enthusiastic in this particular. As a rule, two of them look

"AGAINST THE RULES OF THE FIRE DEPARTMENT."

wanted to, because she could earn \$100 a performance ten times a month. That was the largest sum she had ever received.

The Americans who sing in Germany are, with a few exceptions, in the smaller theatres or travel about, singing in the private opera houses in the large cities or in the regular opera houses in the small cities. One American travels through Germany singing Carimen and Asuccas. For these performances

opera nouses in the small crites. One American travels through Germany singing Carmen and Azucena. For these performances she receives about \$50 in the private theatres, and in the opera houses of the small towns a percentage of what comes into the house. How large this percentage is her reputation will decide. In any case it is not likely that her compensation will exceed the \$50 she ordinarily receives.

The young girl who makes a first appearance at Brussels, however, is very likely to be engaged for Covent Garden if she is a success. If she is merely ordinarily good, she may not be heard of again but return to Brussels and remain there. If on the other hand she makes a double success she will in all probability be reëngaged at Covent Garden. Then if she goes to the Paris Opera and her career contiques onward and upward, she has before her the United States and Russia, the two countries in which the largest fortunes are to be made. There are prima donnas who have earned fortunes in Germany in recent years, but the largest rewards are to be found here and

There are prima donnas who have earned fortunes in Germany in recent years, but the largest rewards are to be found here and in the Czar's domain.

The career here outlined is typical of that of the most successful American girls who go abroad to study. The unsuccessful girl spends one season after another in the small provincial towns of France or maybe Italy. She loses the freshness of her voice and with youth she loses her charms. The time comes when there are not even er gagements in the smallest theatres. Young voices and young faces are already at hand and she has to give place. Then she comes back to her native land and may try to give concerts. When they are a failure she begins to give lessons that she may teach others how to use their voices although she could never learn to use her own.

Slowly Rising Temperature.

From the Washington Post.

Representative John Williams of Mississippi was the centre of a group of members

OXFORD'S COLLEGE ETIQUETTE | parting at end of term, Oxford men never

SOME RULES THAT DON'T CHANGE AMONG THE STUDENTS.

concing at the Dinner in Hall—They Rarely Shake Hands—Introductions All Important—Ceremonious Visite— Varying Fashions in Oxford Dress. LONDON, Dec. 6 .- Dinner in hall at Oxord is not often a festive meal. It begins

at 7 and the general desire is to get it over as soon as possible and get out to coffee and tobacco. The dinner is generally speaking a big, stodgy, typically British meal, far better, of course, than any undergraduate allows

himself to admit. Practically the universal drink is beer. The men sit in tables, the senior man at ach table being its president. His most mportant duty is that of "sconcing." To be "sconced" means to be fined a quart

of beer for a breach of table etiquette. conceable offences are the use of had anguage, talking shop, quoting Latin or Greek, coming to table in a suit of clothes too light of hue to come under the definition of "sub fusc," and countless other things which the ingenuity of the undergraduate mind can make a ground for appealing against his neighbor.

The procedure is as follows. A commits an offence, lets slip a big D or a Latin tag-his neighbor promptly passes up his compliments to the senior scholar or commoner, and appeals against Mr. So-andso for swearing or quoting Latin.

The senior scholar or commoner then passes a message down to Mr. So-and-so asking for his defence. If he has one the senior either dimisses the appeal, and perhaps sconces the appellant for making a "frivolous appeal," or sconces the offender The sconced man orders his quart which s placed before him in a silver tankard with a lid. He has the privilege of first drink, and may take as much as he can at one draught, then passing the tankard to his left. No one may place his hand twice. last drop must close the lid. No one may leave the table until the schior

scholar or commoner rises, and the president of the first undergraduate table that makes a move has to send his compliments to the senior don at the high table and ask leave for the table to go. This, of course, is merely a matter of form. In theory the whole company is dining together, under